

Don Baldwin  
(Name of Player)

	Area 3 Long Shots	Area 2 Medium Shots	Area 1 Short Shots	Total Shots	Free Throws	Total Points
	1 - 0	37 - 4	65 - 28	103 - 38	76 - 38	102
Percentage		10.9%	43.8 %	31%	50%	---
* Average Per Game	0	2.3 -.3	4.7-2.0	7.3 - 2.2	5.4 - 2.6	7.3

\* Based upon 14 games in which you played.

LOSS OF BALL

Bad Passes 14

Violations 18 6

Ball Handling 9

RECOVERIES

Interceptions 28

Held Ball 11

REBOUNDS

Offensive 7

Defensive 10

PERSONAL FOULS 32

FUNDAMENTALS UPON WHICH YOU SHOULD WORK:

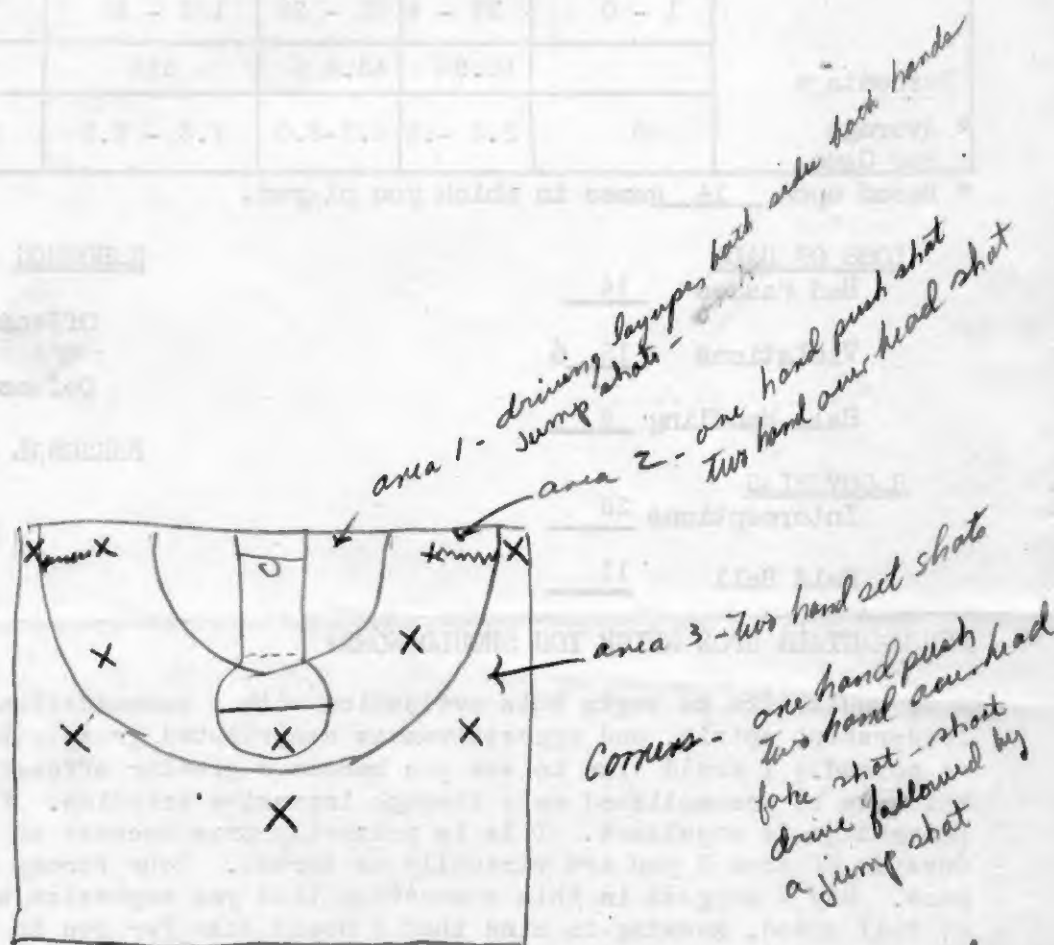
I would like to begin this evaluation with a commendation. I feel that your leadership, spirit, and aggressiveness contributed greatly to the good season which we posted. I would like to see you become a greater offensive threat. I feel that this can be accomplished only through intensive practice. Your over-all shooting percentage is excellent. This is primarily true because of your area 1 shooting. Outside of area 1 you are virtually no threat. Your strong game is your driving game. May I suggest in this connection that you emphasize shooting while driving at full speed, keeping in mind that I would like for you to use the backboard when driving straight into the basket. Also, in this area, another shot upon which I would like for you to work is described in the fundamentals under Stride Stop. I feel that this shot coupled with your driving lay-up shot will make you more of a threat in this area. At the end of the Stride Stop, work upon a jump shot. Practice finger tip control and CONCENTRATE UPON THE FRONT OF THE RIM.

In Area 2, work upon your two hand over-head shot, as well as your one hand push shot. There is an accompanying diagram showing you exactly where I would like for you to practice your shots. These spots are marked by X's.

In today's basketball we find more and more teams utilizing the zone defense. To my way of thinking there are two ways in which you can riddle a zone; one, outside shooting which includes the corners; two, a set fast passing attack. We as a team need a great deal of work upon both. For this reason I am suggesting that you work considerably upon two hand set shot from the outside of Area 3. From the corners I would like for you to once again practice the one hand push shot, and your two hand over-head shot. Another effective weapon is a fake corner shot followed by a short drive and jump shot. As for work on other phases consult the attached fundamental sheet.

Work hard on your fundamentals and it will pay dividends. Rebounding offensively was one of our weak areas during the past season. Study carefully the sections under foot work and maneuvering so that you can get better positions in rebounding. Position is probably the most important of all factors in rebounding.

*Foul shooting very important More so than ever next year*



The importance of fundamentals can not be overemphasized in any sport, and especially in basketball. Alonzo Stagg once said, "Fundamentals and morale are the two most important things in the development of a successful team." Nat Holman says, "mastery of detail in fundamentals is the first principle of winning basketball".

**BODY BALANCE:** Body balance is one of the first fundamentals of the game. It is basic in that all successful individual maneuvers are made easier and more effective when made from good body balance.

Good balance calls for the weight to be equally distributed and slightly forward. The knees should be well bent, with the center of gravity low; the feet should be in a wide stance, but not wide enough to be uncomfortable. The crouch should be low as comfort and naturalness of movement will permit. The arms are flexed naturally and are used as an aid to balance and quick starting. This offensive balance which calls for a player to be in an alert, quick-starting position when not in possession of the ball and with the ball, he should be sufficiently low to afford good protection to the ball. About the only difference between the offensive balance and the defensive balance is the use of the arms. On the offense, the arms are used for balance and quick starting. On the defense, they are used for that as well as for blocking shots and discouraging and intercepting passes.

**BALL HANDLING:** The test of an offense is its ability to control the ball while working into good close-in shooting position. Catching or receiving the ball is the first step in ball-handling. Some players are natural receivers, while others cannot relax and have a tendency to fight the ball. **KEEP YOUR EYE ON THE BALL.** There will be times that you will not have to look directly at the ball in receiving a pass but generally speaking the first rule in catching a ball of any kind is to keep your eye on the ball. Hand position is of great importance. Advance to meet the ball and extend your hands and arms to meet the pass. Passes above the waist thumbs should be together with fingers pointing upward, forming a cup or pocket for the ball. For passes below the waist, the little fingers should be together with the fingers pointing downward. If the arms are outstretched to meet the pass it will be much easier to develop the red-ding movement of the hands upon receiving the pass. This prevents fighting the ball and encourages relaxation.

Passing makes up for the most part ball-handling. Practice your passing. Get a lot of wrist snap in your passes and make them crisp. The following are some hints that should help you in your passing. Practice.

1. one bad pass begets another. After receiving a bad pass, recover your balance before passing again.
2. Maintain good offensive balance throughout your offensive maneuvers. This means better passing and receiving.
3. Keep the ball moving, Keep it hot. When the ball is moving, the offense is alert. More passing lanes open up because of the movements of the defense.
4. There are fewer interceptions on snappy and snapp passes.
5. Avoid careless passing. Lazy, lob passes will cause the offense to lose its sharpness in passing and cutting. The lob pass is easily intercepted.
6. Learn to use the eyes properly. They are the foundation of basketball cleverness. More can be done in deception with the eyes than with the hands or feet. Peripheral vision is an important fundamental. DEVELOP YOURS THROUGH PRACTICE NOT NECESSARILY ON THE BASKETBALL COURT. THIS IS ONE FUNDAMENTAL THAT CAN BE PRACTICED AT ANY TIME MERELY BY LOOKING STRAIGHT AHEAD AND TRYING TO DISTINGUISH OBJECTS TO YOUR SIDE.
7. Avoid bouncing the ball ~~at~~ before each pass. This act invites the guard to try to tie up the ball and will leave one in position to be two-timed by two alert defensive men. This is a very bad habit and if you have it break it.
8. Precede many passes with fake passes. This will make the defensive player commit himself enough to weaken his position against passes.
9. Slow cross court passes are out, in fact slow passes are out.
10. Avoid fancy passing because they are unsound and most of them go out of bounds or into the hands of opponents.
11. Do not pass across in front of opponent's basket. Sometimes it is necessary, but on the whole try to develop the habit of passing away from that area. If you find it necessary use the bounce pass.
12. Ignore the flat footed receiver. Receivers should meet the ball and avoid interceptions



13. Follow your pass. This is a good rule for it makes possible natural play situations.
14. Pass to your opponents weakness. The big man's weakness is around his feet. His strength is from the waist up. The little man's weakness, that is the high pass.
15. Develop your hook pass. In tight spots it will serve you well.
16. Pass to opposite side of the receiver from the guard. Too many passes are made directly at the receiver which causes interceptions. Practice will help you avoid this misplay.

The following passes are the ones that you will be using most often and they are the ones that should be practiced: two hand chest pass, bounce pass, baseball pass and the hook pass. Do not put added spin to the ball. This is not necessary and merely makes the pass harder to handle.

Aim your passes so that the receiver gets the ball at about his waist. Precede your passes with/fake. Fake with your eyes, feet, and the ball. The receiver can help the passer by shaking himself free by using feints, starts, stops, change of pace, etc. REMEMBER: IN RECEIVING A PASS, MEETING THE BALL IS A MUST!!!

### SHOOTING

Listed below are some psychological and physiological aspects of which may affect shooting! Do any of these apply to you???????

Psychological: Worry--worry prevents the mind from being clear. Worry clogs the pathways to the brain and slows the reflexes, which are essential in a fast game. Concentration is impaired.

Fear-- Sometimes a player is overawed by the reputation of his opponent and the result will be on off night. Fear sidetracks the impulses and slows coordination. It causes muscle tenseness which is a decided enemy to good shooting.

Lack of Confidence-- This will prevent any player from being a good shot. Psychologically it will cause conflicting impressions which in turn prevent concentration, will, poise, and control in executing the shot. The player's efforts are characterized by indecision.

Attitude-- The player must have a keen desire to play to be at his best. A half-hearted effort means poor performance. Ambitions to excel and a will to win ~~will~~ will be of great assistance in developing accuracy in basket shooting.

Anger-- a decided enemy of good shooting. Anger causes loss of relaxation and concentration. Anger causes the adrenal glands to work overtime which in turn causes tenseness and the result is missed shots. An angry person does not possess a clear mind.

Overconfidence-- a mental condition in the athlete which discourages application. Lack of concentration on target will cause missed shots.

Distraction-- Concentration is impaired by the opponent who tries to talk you out of your shot. Combat this by concentration on the target.

Physiological: Condition-- All organs of the body, including the muscles and nerves must be functioning properly. Good muscle tone is necessary for good coordination between the mind and muscles. Good condition means greater efficiency, more accuracy and greater endurance. Good condition delays fatigue and also makes for quicker recovery from fatigue.

Sleep-- Lack of sleep means less muscular relaxation and deprives the body of its opportunity to make repairs. The loss of muscle tone means less fine muscular coordination necessary to good shooting. THE PLAYER WHO FAILS TO GET SUFFICIENT SLEEP WILL FAIL AS COME STRONGLY IN SHOOTING.

Warm-up-- Thorough warm up insures a full supply of blood to the muscles. Good circulation gets all the muscles thoroughly warmed which helps in better coordination. Stiff muscles cannot respond to nerve impulses. Carbon monoxide and lactic acid cause stiffness in the muscles and must be eliminated through good circulation.

Eating- Eating too late before a contest will take the blood supply away from the muscles and thus cause a generally physiological condition that is bad.

~~xxxx~~ Auto-intoxication- This condition means that the body is being poisoned by waste products that are not being properly eliminated. Lousy muscles do not respond with good muscular efficiency.

Alcohol- Alcohol deadens the nerves and is both psychologically and physiologically an enemy to mental, moral, and physical fiber.

Tobacco- Tests show that an athlete who uses tobacco is less accurate than one who does not. Its use will affect basket-shooting accuracy as much psychologically as physiologically.

Fatigue- is caused by unexpelled toxins. A player may miss good shots because the muscles do not respond efficiently. The loss of muscle tone renders them less supple and accurate.

Shooting Practice- I have given you individual tips in your evaluations. The following is of a general nature. Below I have listed some fundamentals of shooting upon which I will make a few remarks.

1. Relaxation 2. Confidence 3. Concentration 4. Temperament 5. Physical Condition 6. Good Balance 7. Fingertip control 8. Wrist action 9. Ball position 10. Near rim target 11. Medium arch 12. Natural English 13. ~~xxxx~~  
Follow through.

ONE HAND SHORT SHOT OR LAY UP - I feel that most of you have pretty good form on this shot. Some things to remember are: (1) use a high jump not a broad jump. You should end up in possible rebound position and not out of the playing area. Practice driving hard toward the basket and laying up a soft shot. Many times this easy layup shot is missed because the ball is put against the backboard too hard. This is primarily a fault of practice. In practice you should drive at full speed. If you can learn to make this shot at full speed, half speed shots will take care of themselves. In driving straight in at the basket from the front, practice veering off to one side or the other and using the backboard. Learn and practice using both hands on the layup shot.

#### ONE HAND SET SHOT

Foot position- (1) If the shot is made on the run, the shooter will take off on the left foot when shooting with the right hand. This is the same procedure used in executing the lay up shot. (2) While standing still, there are two theories as to foot position. One is that the right foot should be forward and the other is that a step is taken with the left foot and the right foot follows through as in executing the lay up shot. Either is permissible. Use both and find out which is more comfortable for you and then practice the shot that way.

The position of the ball is of great importance in this shot. The ball should be brought up to a point in front of the right shoulder. As the shot is started with two hands the ball should be held close to the body and the ball should be dipped slightly forward with the left hand still in contact with the ball. This is done for the purpose of breaking the ~~xxxx~~ wrist to obtain relaxation and rhythm. As the shot is started the motion by the arm should be an upward vertical movement and not a lateral one. This vertical movement makes for a medium-arched shot which has been aimed at and over the front rim. The position of the ball is good because it is in line with the advanced foot, the shoulder, and the eyes. This helps the player in focusing or concentrating on the target. As the ball is released from the fingers, it is assisted by a hinge-like action of the wrist combined with an extended action of the arm. This shot is a wrist and arm shot, with little assistance from the rest of the body except for a knee bend which is coordinated with the break of the wrist.

## Two hand chest shot-

Foot position for this shot is also controversial. The Eastern style has the feet even and the Western style has the feet staggered. Once again use the one that is most comfortable for you, and lends itself to the best body balance. As body balance is established, there should be a slightly forward body position with weight equally distributed, knees flexed, shoulders level and square to the basket, and the shooter makes proper finger adjustment on the ball which is held about chest or chin high. Finger adjustment should become a habit and as in all ball handling the ball is controlled by the fingers. Only the fingers and thumbs should be in contact with the ball. The fingers should be spread equally and pointing forward before wrist cock and upward after wrist cock. The elbows are pointing downward and are close to the sides and never pointed outward. Rhythm and coordination can be added to the shot by synchronizing the wrist cock and knee bend.

High position of the ball assists ~~the~~ you in your aim at the basket because you can sight over the ball and this will help you in your alignment. Shoot at the front of the rim and this should be the point of your focus. CONCENTRATE ON THE TARGET.

A medium arch is much better than the flat shot or the shot with excess height. The soft shot makes for better rebounding and has great accuracy. The natural spin imparted to the ball upon release from your fingertips is all that is necessary for this shot. When the ball is released at arm's length the last points of contact are the finger and thumb tips, and the palms should be pointing outward with the fingertips up.

You may secure better coordination by jumping a few inches from the floor at the end of the shot. Once again this is a matter of individual differences. Use what is more comfortable for you. After shooting you should hesitate and assume a good fundamental position until you see where the ball will rebound. Clever footwork will help to fake your guard out of position and will improve your follow-up advantage. Change of direction is a good type of footwork to use in getting in good position for the rebound. Tipping and not batting the ball is the kind of follow-up that should be used. REMEMBER: YOU AS THE SHOOTER KNOW BETTER THAN ANY ONE ELSE WHERE YOUR SHOT IS GOING TO REBOUND. WE WERE VERY WEAK ON OFFENSIVE REBOUNDING DURING THE PAST SEASON AND THIS IS PRIMARILY THE FAULT OF THE SHOOTER. WORK HARD ON THIS PHASE OF THE GAME.

## FOUL SHOOTING:

I don't know how many of you have read of the rule change that will go into effect next season. For those that do not know here it is in a nutshell. The one and one as such is out. The ruling now is that on all fouls committed up until the last three minutes, the shooter gets one free throw. If he makes this free throw he gets another. If he misses his first free throw the ball is in play. I believe you can see that <sup>accurate</sup> foul shooting is going to be an essential next season. Much more time will be spent in practice on this phase of the game. You can help matters greatly if you will spend considerable time on your form and shooting this summer.

In the past it has been estimated that about 50% of all basketball games are won or lost by foul shooting. As you well know we lost a game or two on this last season as well as winning a few. Generally speaking our foul shooting was "LOUSY". I accept the responsibility for this but next year the responsibility is going to be squarely on your shoulders. We improved as the season progressed but we must average at least 65-70 % of our foul shots next year if we are going to meet with success.

CONFIDENCE AND PRACTICE IS HALF THE BATTLE IN FREE THROWING. PRACTICE WILL IMPROVE FREE-THROW ACCURACY AND THUS REGAIN CONFIDENCE.



**FOOTWORK-** The importance of footwork in basketball cannot be overemphasized. It is a requisite of a fine ball player; it is an aid to good team play; it makes an average player good. Good footwork helps a player to free himself of his guard without assistance from another player. Like good ball handling, that is a measuring stick for good players.

**Maneuvering speed-** Maneuvering to get open for passes is a very important form of footwork. This is done at varying speeds, from a walk to a sprint. It is most effective when combined with starts, stops, change of direction, change of pace, fakes, and feints. This type of maneuvering is the foundation upon which a successful passing game is developed. You should use combinations such as going from half-speed to full speed, going from a walk to a stop to quick start, and going from one-third speed to a hesitation with head and shoulder action to a quick start. You should work hard on timing your cut for a pass because this is of great importance. FOOTWORK AND SMARTNESS ARE BSKTB LL SYNONY S!! Some phases of footwork are described below:

**THE RUNNING-STRIDE STOP-** Good body balance is necessary in the execution of quick stops. ~~Except~~ you must stop suddenly without telegraphing your intentions. Any hesitancy or lack of decision will defeat the effectiveness of the movement. One of the best ways to execute the sudden stop is to slap the forward foot to the floor with full traction to prevent slipping. To maintain balance keep the weight low. You can practice this fundamental by dribbling within shooting distance of the basket, stop using the stop described above and shooting. This is a common game situation and will help you next year if you can learn to execute this movement with efficiency.

**CHANGE OF DIRECTION-** one of the most effective forms of footwork. This will free you from your guard more often than any other form of footwork. All actions must be positive with no hesitation or indecision. To execute this movement to the right, you start to your left and then suddenly push off your left foot and out to the right. The move should be accompanied by an overemphasized head and shoulder feint. The arms may be used also in the feint partly for balance. The move off left foot should be explosive with all the drive you can gather. This is very important in order to take advantage of the momentary disadvantage of the guard who is out-manuevered by the head and shoulder feint. This movement can be practiced either by yourself or while working with someone.

**THE REAR TURN-** This turn is used primarily to insure possession of the ball through back passing and to prevent jump-ball situations. The situation arises when you have the ball and are confronted by a guard and you have no play to the front. Use a stride stop and be careful not to stop too close to your guard, keep the body weight well balanced, push off the front foot and pivot on the rear foot and in this manner you protect the ball by keeping your body between the ball and your guard.

**REVERSE TURN-** This is effective when you are being guarded closely. As you feel your guard over-shift to the side or if he is too close to your back, drop one foot back and push off the forward foot. (If there are any questions as to the execution of this movement see me and I will show you how to execute the movement.)

**PIVOT-** I believe that most of you are familiar with this movement. If not see me.

**FAKES AND FEINTS-** a combination of footwork and ballhandling. Some of the combinations upon which you should work are: (1) fake pass followed by a dribble (2) half-pivots followed by a dribble (3) rocking step with a dribble (4) any other combinations that will free you for a dribble, shot or pass. You may work up this in pairs with the guard passing the ball to the offensive man and immediately assuming a defensive position and then alternate.

**THE ROCKER STEP-** best use is along the side lines or out in front of the defense. Fake a drive forward with either foot, let's say that you fake a drive forward with the right foot which of course establishes the left foot as your pivot foot.

Guard the ball well by keeping it to the side away from the defensive man. Rock the weight back and forth and try to get the guard to close in on you rapidly. The secret to this maneuver is to watch your guard's feet. As you rock back and forth he is going to be moving back and forth also. You should drive off your rear foot with a terrific forward lunge before the guard's forward foot hits the floor. Master this maneuver and you will shake yourself free of your guard often. CROSSOVER STEP- See me for demonstration of this fundamental

SCREENING- The Rule- A player who is attempting to screen is blocking if contact occurs when he is moving, and if his opponent is stationary or retreating from him. The other cases of contact, resulting from an attempt to screen when both players are in motion, either or both may have committed a foul; in case of doubt the greater responsibility is on the player who is attempting the screen. A player is entitled to any position on the court not occupied by another player, provided that this position is not so close to an opponent (less than approximately three feet) that contact ensues when an opponent makes normal bodily movement.

There are four phases of inside screening upon which we will work: (1) stationary screen-should be set approximately three feet from the man to be screened (2) rolling screen- effective against a shifting man to man defense. Screener advances to approximately three feet from the screened, rolls away from him and continues slowly in a pattern similar to that of the two offensive men. The ~~screen~~ dribbler leads his guard into the screen after he has used footwork fakes to hold his guard in place for the screen. As he dribbles past his slow moving teammate, the defensive player is forced to take the long way around, momentarily freeing the offensive man for a good shot or a pass. You may need further explanation. If so see me. Good practice for two against two. (3) cutaway- starts the same way as the rolling screen but the screener breaks for the basket as soon as the dribbler forces a shift in men. Three options on the feed: (1) bounce pass in the lane between the two guards (2) hook pass over the head of the trailing guard (3) side-arm bounce pass around the guard. (4) Running screen is the fourth type of screen. ~~That~~ this is the type of screen that we got off of our three man weave.

JUMPING- a fundamental upon which we spent little time last season but one which we should work more. Basically the position for jumping can best be explained by demonstration. If you have any questions about take-off position see me. For practice suspend a ball on a string from a limb of a tree or some other object. This will provide you with good jumping practice and give you a chance to practice the "feel" of the ball. Remember only the fingers touch the ball. It is not necessary for the entire hand to cover the ball in order to control a jump. BELOW ARE LISTED SOME POINTERS ON OFFENSIVE BASKETBALL. STUDY THEM AND PUT THEM IN PRACTICE BOTH DURING GAMES AND DURING PRACTICE.

1. Know basketball deception. Be ready to take advantage of all scoring opportunities.
2. Remember a good offensive player does all of his maneuvering with a purpose in mind.
3. The good basketball player studies the strengths and weaknesses of his opponent and plans his game accordingly. These questions should be asked about the man who is guarding you:
  - a) Is he fast or slow?
  - b) Does he play me close or loose?
  - c) Does he give me good medium shots?
  - d) Does he shift or scissor or go behind the block?
  - e) Is he a smart guard or a mechanical player? Will a trick work twice on him?
  - f) Will he leave his feet on my fake shots?
  - g) Will he react quickly to fake passes so I might get him out of position and dribble in?



- h) Does he take his eyes off me to follow ball? If so, shall I play a strong pass-and-cut game?
  - i) Does he play a charging game or is he cautious?
  - j) Is he good in keeping position?
  - k) Is he a ball hawk? If so, how much does he leave his man to chase the ball?
  - l) Does he have good defensive fakes?
  - m) Is change of direction effective against him?
5. If your guard is playing you too close, you should try to lose him either in a block, a reverse, or a fake and drive.
  6. You should notify your teammates when your guard plays loose.
  7. Cross up the guard when he overplays his defense.
  8. **DOMINATE YOUR OPPONENT!!**
  9. Establish your superiority over your opponent early in the game.
  10. Give credit to your opponent, but work hard to outplay him.
  11. Remember this: PREPAREDNESS BASED ON FUNDAMENTALS, TRAINING, AMBITION, SPIRIT, AND HARMONY means success. (SUCCESS)

### DEFENSIVE FUNDAMENTALS

1. Stance. Use a boxer's stance with the feet well under and not too widely spread, the hips down, on the toes, knees bent, back straight, head up, arms in close. Keep the eyes on the opponent and watch the other men breaking by.
2. Footwork. Take short steps and do not cross step but slide your feet. Do not rush; go cautiously. In guarding against a dribbler go with him using your inside hand and do not stab. Any movement made toward the ball should come from underneath rather than from the top. **DO NOT SLAP AT THE BALL!**
3. Mental Guarding. Anticipate movements. Anticipate passes. Talk to your opponents. Remember you are at a disadvantage because you must second-guess his movements.
4. Guarding the man without the ball.
  - a) Tip-off: have an inside position. Fight for the ball and be sure you do not get trapped with a quick slap pass to an opponent cutting behind you.
  - b) Defense occurs on a man before he catches the ball.
  - c) Out-of-Bounds: Anticipate movements and be sure that you will not be screened. Many of these plays can be solved as soon as they are set up. Talk to your teammates if you anticipate these movements.
  - d) Position of Guards: In guarding a man near the sidelines be sure to maintain a position that will not give him a direct path to the basket. In guarding a man near the basket assume a position that will prevent him from getting the ball. There is little you can do to prevent a shot once he gets the ball.
  - e) Defense for screeners: Do not switch unless it is absolutely necessary. Use the scissors. If it is a positive block, switch but be sure to talk to your teammates so that he will be able to pick up your man.
5. Guarding the man with the ball. If out on the floor, the speed of the opponent will determine how you must play him. If he is a good long shot you must play him close. If he is not a good shot but fast, then stay away from him at such a distance that he cannot drive past you. Watch position of the feet of your opponent. If near the basket, be careful where you place your feet in guarding

him so that he cannot step to the side of and around you by wrapping your leg with his. Watch for feints and do not go for them. If possible, anticipate his movements but make him commit himself. Watch for men who may be cutting in to screen for your opponent. Watch him after he passes, drop back a step and DO NOT TAKE YOUR EYES OFF OF HIM.

6. Don't leave your feet on bluff shots. -- good policy to follow is NEVER LEAVE YOUR FEET UNLESS YOUR OPPONENTS LEAVES HIS.

7. Do not be caught flat footed.

8. If offensive man drives in to the basket for a lay-up shot, hit the ball from underneath. Do not reach over him, as you will foul.

9. Watch for opposing guards breaking through on tip-off.

Now

10. Never go on offense unless someone protects your move.

11. If you are not a good scorer then earn your way by preventing the star opponent from scoring.

I have tried to list for what I feel are some basic fundamentals upon which all of you can afford to work. I am going to ask you to spend considerable time in practice this summer and I know that if you do the reward will be a successful season next year. Competition next year will step up and we will play an all varsity schedule with the possible exceptions of one or two schools. We will be in Group II officially and will play a Group II schedule. In order to combat this step up in competition, it is going to be necessary for you to do some work on your own. There is no substitute for practice. Outlined here you will find the correct way to execute fundamentals that are necessary for successful seasons in basketball. There is so much to cover that it is virtually impossible to do it all during the season. We are working under a disadvantage in that we will have J.V. material coming up next year.

Once again I would like to express my appreciation to you for the fine cooperation you have given me in the past and I sincerely believe that you will work hard during the summer so that next year we will be a vastly improved ball club. If there are any questions about any of the information contained in this outline please feel free to contact me. I will answer or at least attempt to answer any questions that you have. If questions arise during the summer, you can reach me at Jackson 2-7500 Ext. 177.

In addition to the above, I feel that you would all profit from increased strength of fingers and wrists. Strong fingers and wrists are essential for good shooting and crisp passing. May I suggest two ways this strength may be increased: (1) a small hard rubber ball which is squeezed in each hand for increasingly long periods of time. Remember, exercise only does you good when you feel it. When your fingers and wrists become tired, work a little longer. Muscle cells do not increase in number but only in size and then only when they are exerted. (2) Push ups using the fingers. In this type of pushup only the fingers, thumbs and toes should be in contact with the floor.

Rope jumping will increase leg strength and also improve coordination. I suggest that you all spend considerable time jumping rope this summer.